

THE CIRCUS HISTORICAL SOCIETY

BANDWAGON

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THE CIRCUSIANA MAGAZINE



BARNUM AND BAILEY "SPAIN" BANDWAGON

Note—All 10 horses are in step.

GREETINGS FINE —

Keep in Step in '59

THE THREE KINGS

Circus Wagon History File

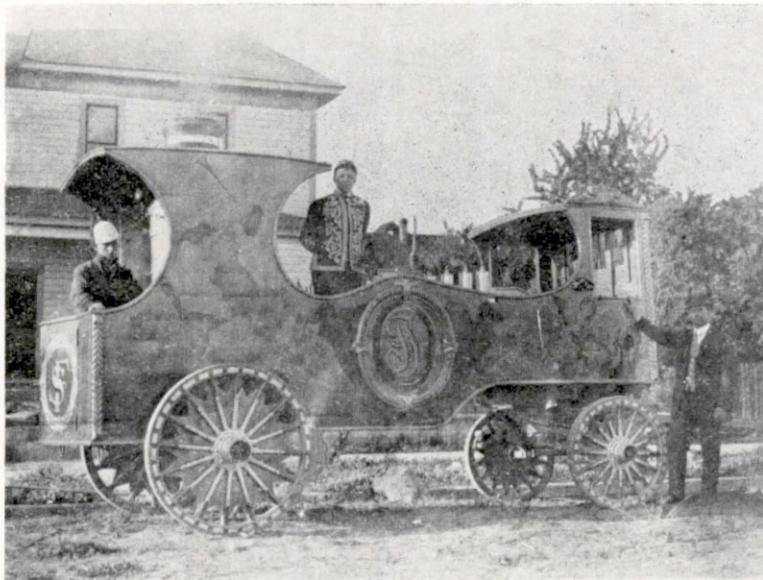
By Joseph T. Bradbury

To the best of my knowledge the two photos shown in illustration picture the only steam calliope that ever appeared on the Sells-Floto Circus. The first photo shows the steam calliope on Sells-Floto about 1906. This wagon was built by Sullivan and Eagle of Peru, Indiana for the Great Floto Shows during the winter of 1904-05 and first appeared in 1905 on that show. The first photo I have of this wagon is pictured on the lot of the Great Floto Shows in 1905, and right next to the calliope is a baggage wagon bearing the show's title, so I am positive that the calliope goes back on the show that far. It may be of some interest to point out that Harry

Tammen, Fred G. Bonfils, owners of the Denver Post, and their sports editor, Otto Floto, put a medium sized dog and pony show on the road for the 1902, 1903, and 1904 seasons under title of the Otto Floto Dog & Pony Show. It was started more or less as a hobby, but for the 1905 season it was built into a first class circus and used the title of the Great Floto Shows and the show was equipped with standard size circus cages, tableaux, and a steam calliope added. Note, if a steam calliope was ever used on the smaller Otto Floto Dog & Pony Show I have no record of it.

For the 1906 season the owners entered into a deal with Willie Sells, who had earlier been connected with such shows

Steam Calliope on Sells-Floto Circus about 1906.



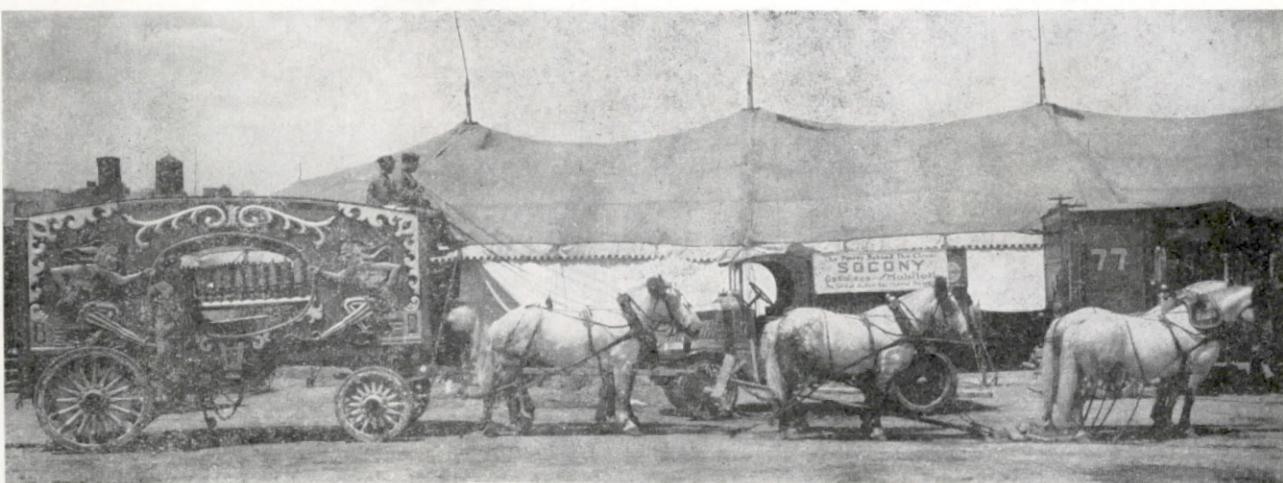
as Sells & Gray, and Sells & Downs, so that the Sells name could be used. The show, further enlarged, went out in 1906 as the Sells-Floto Circus and steadily grew until it was generally recognized as the largest show on the road with the exception of the Ringling owned shows. The Ringlings through numerous law suits attempted to prevent the use of the name Sells in connection with Sells-Floto as they thought it was an infringement on the title of Sells Bros. which they owned, the original Sells brothers being uncles of Willie Sells. However, the title of Sells-Floto continued to be used yearly until the show was finally taken off the road following the 1932 season.

The steam calliope was used on through about the 1919 season. As you can see it was very plain with no carvings but it was painted up very nice each year. During the World War I years, it was painted with red, white, and blue stripes, and often had a large painted circle bearing the name of Sells-Floto on the sides. It was finally replaced by the Two Jesters calliope.

Very few Bandwagon readers will fail to recognize the second photo as that of the Two Jesters Steam Calliope, undoubtedly the most widely known of all steam calliopes. I suspect that there are very few members of the Circus Historical Society today that have not seen this calliope and heard it play.

The wagon was built by Leonard Ainsworth and Charlie Luckie at the show's old quarters in Denver. Some confusion exists as to the date it was built. Charlie Luckie told me a few years ago that it was built the last winter the show spent in Denver, which would of course been the winter of 1920-21, but then again he mentioned H. B. Gentry who was the manager for Tammen and Bonfils, the Denver Post etc., and since he did I think perhaps the wagon was built a year earlier, winter of 1919-20. Reason for thinking that way is this—Jerry Mugivan and Bert Bowers purchased the circus following the 1920 season and went

(Continued on Page 10)



Steam Calliope on Hagenbeck-Wallace Circus 1933.

A Review Of The 1958 Circus Season

In looking back over the 1958 circus season the record clearly indicates that this was without question the most successful year for the circus in a long, long time.

During the season a total of 28 different shows toured the United States. These were equally divided this year, 14 being under canvas and 14 arena or ball park shows. Again for the second year in a row the United States was without a railroad circus. The total number of tent shows, 14, is somewhat lower than recent seasons, however, each of these shows completed a very successful season and are looking forward to investing in improvements for the 1959 season.

Those tented shows which were on tour in 1958 were: Cristiani Bros., Clyde Beatty, Mills Bros., Al G. Kelly and Miller Bros., Famous Cole, Barnes & Carson, Beers-Barnes, Hagen Bros., Kelly-Morris (Benson Bros.), Hunt Bros., Trapeze Bros., Sello Bros., Wallace Bros. and John A. Strong.

Those organized units playing indoors or in ball parks and arenas included Ringling Bros. and Barnum & Bailey, Polack Bros., Adams Bros., Benbro Bros., Bailey Bros., Gil Gray, Clyde Bros., Orrin Davenport, Hamid Morton, Harold Bros., Rudy Bros., Miller's Big Top Circus, Dwight Bros. and Tom Packs.

Easily the outstanding show this year was Cristiani Bros. Reports in the early spring indicated that this was the show to watch during the 1958 season. Shortly after the first of the year they announced some of their plans for the coming season and some of the features. These included a street parade which would feature the steam Calliope owned by Ben Davenport which had formerly been on the Dailey Bros. Circus and more recently on the Merchant's Free Circus owned by Davenport. In addition the Tony Diana collection of animals was returned to the show after an absence during the 1957 season. A family of Indians was signed to be featured in the big show; and as a top headliner, the Eddy Kuhn wild animal act was signed. The Cristiani show purchased a new royal blue big top which was 140' wide with 3 fifties from the U.S. Tent & Awning Co. In addition a new blue and white stripe menagerie top was purchased especially for certain selected stands during the 1958 season. This new menagerie top was used for the first time at the big Philadelphia engagement over Memorial Day weekend. During the last few seasons the Philadelphia date has been a jinx for shows and had not proved successful. The Clyde Beatty show played the Lighthouse field in Philadelphia a year ago and did not enjoy a successful stand.

However, a number of factors contri-

buted to Cristiani breaking all records here and being tremendously successful. Emmett Kelly was brought on especially for the Philadelphia engagement and came in a few days ahead for a number of TV and radio appearances. Elmer Kauffman and his augmented crew did a fabulous job in posting Philadelphia. One particularly good daub was broken in downtown for the first time. The Cristiani show also played Chicago for 17 days and was very successful here, grossing over a quarter of a million dollars.

Chicago's stand was on the old Ringling lot of Soldiers Field on the lake front. This stand was in partnership with promoter Tom Parker of Chicago. The public acceptance in metropolitan Chicago was phenomenal and a number of three show days were enjoyed by Cristiani during the Chicago run. In addition, the Cristiani show had extremely successful stands in Milwaukee and Davenport, Iowa, Evansville, Indiana and Akron, O.

During the latter part of the season, in August, a group of stands on Long Island were made by the Cristiani show and these also proved to be very big.

It is generally recognized that Cristiani Bros. was the most aggressive show on tour during the 1958 season and we are all looking forward to seeing the show next year. Already they have booked Shrine committees for a week stands which will be in Atlanta, the opening date for the 1959 season, and Washington, D. C. Other big city stands booked for the 1959 Cristiani tour are Philadelphia, Chicago, Cleveland, Columbus, Cincinnati, Milwaukee, Norfolk, Davenport and possibly Buffalo.

The Clyde Beatty show merged with the Hamid-Morton indoor show for a combined unit playing the Palisades Amusement Park in New Jersey. This particular stand at Palisades had been played by Hunt Bros. in conjunction with Hamid-Morton during the 1957 season. The combined performance was extremely strong and a successful run was enjoyed by the show at this opening stand which day and dated the Ringling show across the river in Madison Square Garden. Charlie Hodge's Carnival Side Show was brought on for the Palisades date and the Beatty side show managed by Bill English, did not go into operation until the show opened its regular tour in Allentown, Pa.

The side show top was used as separate menagerie at Palisades. Emmett Kelly signed for the special engagement of the Beatty-Hamid-Morton Show and this was Kelly's only appearance with Beatty during the 1958 tour. Other features of the Beatty show in addition to Beatty himself were Josephine Berolini and Hugo Zucchini.

The Beatty show was completely re-decorated this year and the trucks were quite circusy in appearance, the designs and lettering being very similar to that used on wagons on the Beatty Rail Show.

Floyd King, general agent of the Beatty show piloted the unit through an extremely long season which took the show from Northern Canada to Miami, Florida and from New York City to Albuquerque, New Mexico. This show easily covered the most ground of any on tour in 1958.

Late in the season Beatty officials Frank McCloskey and Walter Kernan announced that they had purchased the Cole Bros. Circus title from the Chicago Stadium Corp. For some time in the early fall of 1958 there was speculation that Jerry Collins, owner of the Beatty show, would open a second unit next year, using the Cole Bros. title. A number of rumors ran through the circus business, stating that 20 trucks were being prepared in Tampa, Florida to tour the Cole show. And that both Cole and Beatty would be combined for the Palisades date in 1959 and then would split into two separate units. Actually, there was no evidence of truth to this rumor and in November Mr. Collins announced that

Mills Bros. Circus



he was combining the Clyde Beatty and Cole Bros. titles and would use both names during the 1959 season. He also announced that the show was being enlarged and that it would be the largest show on tour in 1959. A number of foreign acts, including Pinito del Oro have been signed and will be featured during the 1959 season.

There is considerable rivalry in the home base of Sarasota between the Cristiani and Beatty shows, particularly as to which is the larger show. It will be interesting to observe both of these units in the spring of 1959 and see which is the largest.

Jack and Jake Mills this year presented the most outstanding performance offered in recent years on the Mills Bros. Circus. Both brothers made their usual tour of the outstanding circus spots in Europe in January of 1958 and signed a very large number of very fine acts. The 1958 Mills Bros. performance was easily as outstanding as any on tour.

Additional seat trucks were used on the Mills Show this year and a new big top was received in early June. The Mills Bros. season, in contrast to 1957, was much longer and the show closed in Punta Gorda, Florida in late October.

The Al G. Kelley and Miller Bros. circus this year stepped out of their usual Midwest territory and took the bold step of touring the West coast, primarily California.

This proved to be an extremely wise move as tremendous business was enjoyed by the show on the West coast. The show was unfortunately without the

services of Dick Scatterday, who passed away during the winter months. Mr. Scatterday had been responsible for all the National Advertising and for the first time in many, many seasons, the Kelley-Miller show was without a printed program. A one page insert was used with a coloring book instead, this year. Already the Millers have announced big plans for the 1959 season and will feature a slightly enlarged menagerie that will include the small cages used on the McGaw Motor Circus in 1957. These have been purchased in California and will be moved to Hugo sometime during the winter in time for the opening of the 1959 season.

Herb Walter's Famous Cole show stayed pretty much in the Western half of the United States and again enjoyed a very successful tour.

The Barnes & Carson show this year featured Col. Tim McCoy who was on the Kelley-Miller show in 1957. This show wintered in Arizona as contrasted to its past history in Hugo and toured through California and up into the far Northwest area. The show came back down through Missouri and circled into Texas, where it closed in late October and moved to Hugo again as its home base. It is expected that McCoy will again be featured with the Barnes & Carson show next season.

The Beers-Barnes circus this year featured a new big top and as is its practice on alternate years played through the Midwest, up through Ohio and into the Chicago area. During the 1959 season it is expected that the Beers-Barnes show will play the New England States.

The Hagen show opened without a manager this year and Jimmy Cole came on as manager a few weeks after the tour had begun. The Hagen show also enjoyed an extremely long tour and played more weeks than any show on tour in 1958. General agent Joe McMahon took the show from its home base in Edmond, Oklahoma through Ohio and back in the Chicago area across the Great Lakes Region into New York and then through Virginia, the Carolinas, in the South and finally into Texas where it closed the day after Thanksgiving. CHS member Jack LaPearl again was public relations director of the Hagen show for 1958.

Kelley-Morris show which this year abandoned the Benson Bros. title came up from Florida through the Midwest and into the general Chicago area and back. Very little is known of this show this season, however, they have indicated that there is a possibility that it will be converted to a shopping center type operation in 1959.

The Hunt Bros. circus this year enjoyed its usual accept-

ance in the New England territory, however, it is understood that in the latter part of the season business fell off some. The show closed shortly after the first of September.

The John A. Strong circus played its usual California territory which was tied in with a number of fairs.

Roy Bible's Sello Bros. played a number of winter dates in the State of Washington and wintered in the suburb of Woodville in Seattle, Washington.

On May 6th the show opened in Kent, Washington with a seventy, with two thirties and one forty. It also carried a side show this year and was considerably enlarged over earlier years. It is understood that the Sello show played primarily in Canada this season and very little information on this show was available following its opening.

Franko Richards changed the name of his Ring Bros. to Trapeze Bros. for the 1958 season. Coming up out of Pensacola, Florida the rain hampered the Richards show considerably and they were almost bogged down in a small town in Kentucky, however, additional money was scraped up which moved the show straight up in to the Canadian Northwest which has always been very good territory for the Ring show. Richards has not announced which title he will use for the 1959 season.

The last show which technically would qualify as a tent circus, because it played two different stands under canvas was the Wilson Storey Wallace Bros. show which played two dates in Minnesota under canvas, Minneapolis and St. Paul.

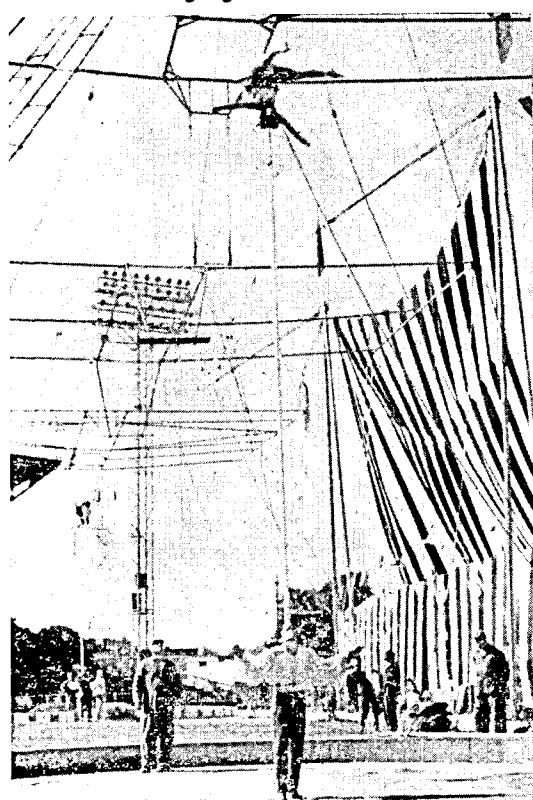
A general observation would indicate that the length of season for all shows was generally longer this year than last. Although the 1957 season was successful for all of the shows, the latter part of the 1957 season did not bring the strong business that was enjoyed in the earlier summer months. For this reason the plans for the 1958 season were somewhat tempered by many with the exception of Cristiani.

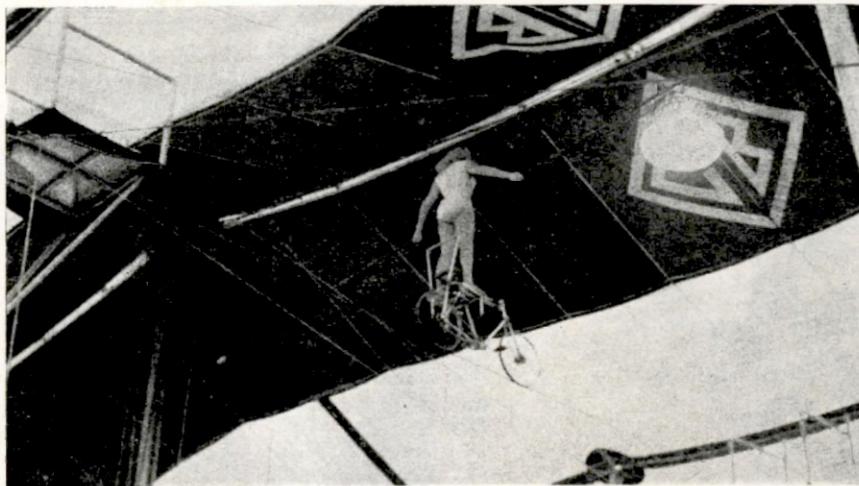
This year, however, strong business was enjoyed right through closing day and for this reason practically all of the shows have announced very aggressive plans for remodeling and additional equipment for the 1959 tour.

Although I am primarily interested in recording the tented shows on tour, it seems fitting to mention the Ringling-Barnum show. The Madison Square Garden stand in the spring of 1958 was again very successful as usual for the Ringling-Barnum show. The usual menagerie animals were brought up from Sarasota for the Garden date, however, following New York, they were moved to the Zoo at Pawtucket, R. I. in contrast to last year when the animals were used during the Boston Garden engagement. This year, nothing was returned to Florida. It is understood that the animals will be used again in the basement of the Garden for the 1959 New York stand.

Harry Dube again acted as general agent for the Ringling-Barnum show whose cross country tour included a number of stands in the Los Angeles

Ringling-Barnum Circus





Clyde Beatty Circus

area. At this time, in early December, the show is playing in Mexico and will be in the Miami, Florida area in the latter part of January. It is expected that the show will then close for approximately two months and reopen again in Charlotte, N. C. just prior to the New York engagement. For the first time in its history the circus opened its season in 1958 in Charlotte, N. C. prior to going into Madison Square Garden.

The show again played ball parks

during the year and it was generally observed that a number of improvements were made to polish the show for presentation in this particular way. The show moved on approximately 12 trucks with two baggage cars for the elephants and horses. Throughout the 1958 season there has been additional action on the part of the 49ers to remove control of the show from John Ringling North. A public campaign for support was begun by Steward Lancaster and was pub-

licized in many papers throughout the United States. Mr. Lancaster has indicated that he and his mother, Mrs. Sanford are anxious to return the show to rails and canvas. As of this time we are not aware of any concrete progress made on the part of Mr. Lancaster.

One change in the staff of the Ringling show has been indicated, in that Paul Eagles has returned as general agent of the show. Harry Dube will continue as manager of the New York Office and publisher of the show's program, the position he held prior to taking over as general agent for the last two years.

Because of the success financially of all of the shows on tour this year, it is expected that there will be one or two new outfits on the road next year and that we will see some expansion of those shows out in 1958.

FRED D. PFENING, JR.

APPRECIATION

Sverre O. Braathen, Madison, Wisconsin, wishes to convey his thanks and appreciation to the membership for his election as a director. He states, "I will make an effort to do my share in my efforts to help make the association a great history making and preserving association. We need such an association very badly."

BEST WISHES TO ALL

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in Baraboo



C. P. FOX
OCONOMOWOC, WISCONSIN

1887

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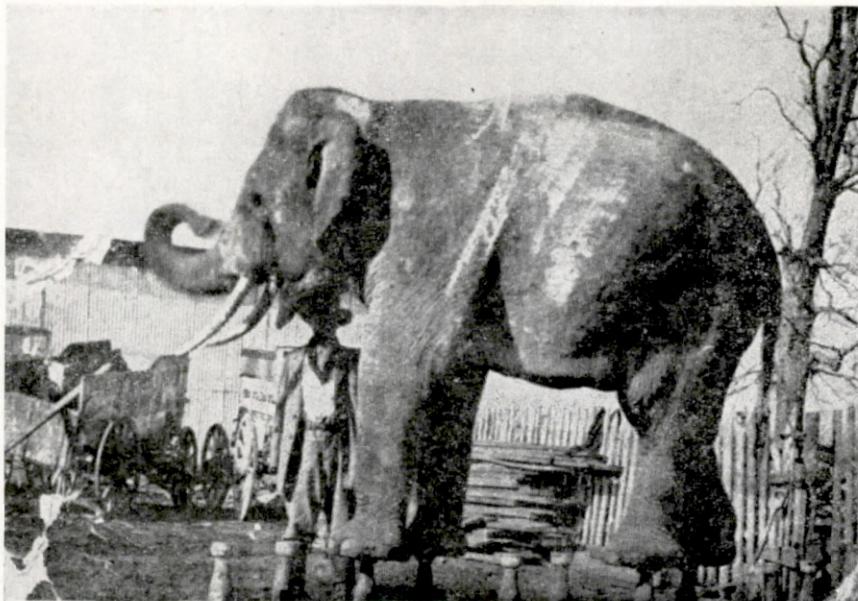
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—Courtesy Eddie Jackson

Ned and Mena, Famous Elephants

By Homer Walton



"Ned," later known as "Tusko," walking on pegs.

He later became heavier than "Jumbo" and only 7 inches shorter, at the shoulder.

This is the story of two of the largest and among the best known elephants in American Circus history. They both became well known on the old M. L. Clark Southern wagon Show. Ned became better known after being sold to the Al G. Barnes Railroad Show and his name was changed to "Tusko."

We will start with Mena as she was the oldest of the two and the first to be acquired by the Clark Show and was with the show the longest. Mena was bought from the Carl Hagenbeck Show and was imported from Hamburg, Germany for the Clark Show in 1895. She was seven years old and already trained when arriving on the show. She would walk around the ring on her knees and stand on two feet (one hind, one front) and extend the other two out, she did this on a tub. She would stand on her hind feet and would also sit on the tub. Mena got her name from the fact that she was delivered to the show in Mena, Arkansas. She remained on the show until it was sold in 1930.

After "Ned" was sold to Barnes about 1920, Mena adopted "Old Mose" the camel that was on the Clark Show for many years and they became almost inseparable. I have been told by an old trouper that was on the show, at one place where they were to cross the Ohio River on a barge, they would not take Mena on because of her weight, (she was for many years the largest female elephant in this country), but by the time the barge had reached the other side of the river, Mena had swam the river and was waiting on them.

The writer saw both Mena and Old

Mose on the Clark Show in 1922. Mena and the rest of the Show was sold to E. E. Coleman of Dayton, Ohio in August, 1930. After Coleman had it out for a year or two he leased some of the animals out to other shows and some times when they failed, Mena was left on the lot to be picked up by her owner or what ever might happen. In a news article dated Kansas City, Oct. 2, 1937, entitled "Elephant earns her own Living," article about Mena, the abandoned circus elephant and her trainer. Mena ended up her circus career on the Kelley-Miller Show and died on that show in the early 1940's and I am told that by coincidence in Mena, Arkansas.

Ned was bought by Clark in 1902 from a show owned by Bill Smith. He was trained by a man named Dan Leon and was already trained when Clark got him. He was a small elephant, about five feet tall and was five or six years old at the time. Among the tricks he did was walk on pegs or bottles, but that act had to be discontinued as he became too heavy and broke off the pegs. He also stood on a tub and revolved, stood on his front feet and his hind feet. He would lie down, sit up, waltz and was supposed to be the first elephant to do the head stand. Lee Clark tells me Ned had no professional trainer on the Clark show, that he was handled by himself and his father.

I have several photos of an old colored man seated on Ned's tusks and on his head. Bill Woodcock thought this might be Bill Badger who was Elephant Boss on the old Sells Bros. Circus. But

Clark tells me that was Charlie Cole, who was pictured with Ned.

While on the Clark Show Ned did not get so much of a name as a bad elephant than he did later on. But, this was probably because walking from town to town over the tough roads in the south, pushing wagons out of mud holes and off and on muddy lots as well as working in the performances each day, helped to keep his mind off trouble.

After being sold to the Barnes Rail Show it was different, he rode from one town to the next, was not used in performances, and stood in the menagerie before the audience, only rode in spec. by Al Barnes.

During one of his rampages he became gloriously drunk at a moonshine still he found in his ramblings while the reign of terror he caused in the little town of Sedro-Woolley, Washington is still spoke of with bated breath by its inhabitants.

It became almost a habit to ship Tusko, as he was now known, back to quarters any time during the season and sometimes Tusko was left almost the whole season at quarters. A pen was built for him of railroad rails anchored in cement, that was where in one of his fits of anger he smashed his magnificent tusks against the rails and ended up with only stubs left of his great tusks. Later a wide steel bar was placed from tusk to tusk and drawn tight around each tusk which held rings from which chains passed to belly chains which prevented him from throwing up his head. There was also a chain cage around the trunk, which was controlled by chains to the body, he could curl up his trunk for peanuts but was prevented from striking out with his trunk in his fits of anger. He was chained as no other exhibition elephant had ever been.

After Barnes sold him he passed from one to another until he was declared a menace and was finally found a home at the Woodland Park Zoo in Seattle, Washington. Thus Tusko escaped the fate of execution, which he had been threatened with several time and what did happen to most other male elephants of the circus. He died at the zoo on June 10, 1933 of a blood clot on the brain.

Tusko was officially measured in August 1932 the result was as follows: 10 ft. 2 in. high, weight 7 tons 313 pounds, circumference of tusks, 17½ in., leg of foot at base 65 in., distance between eyes at outside corners, 2 ft 9 in., distance from rump to end of trunk 18 ft. 11 in.

COVER PICTURE

The drawing that appears on the cover of this issue was drawn by Roland Butler around 1930. It has appeared on Ringling publications of that period. However, it is best known as cover drawing for the 1932 Hagenbeck-Wallace roto newspaper courier. It has also appeared on the cover of Ringling winter quarter's guides in the past. The loan of the art from member Butler is most appreciated.

HOLIDAY GREETINGS



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Ray P. Markle
Betty Jane Monney

*A Merry Christmas
and All That's Best
for 1959*

TO MY CIRCUS FRIENDS
EVERYWHERE



DON S. HOWLAND
1275 Kinnear Road
Columbus, Ohio

The Blackpool Tower Circus

By Jack Niblett

In all Europe, I do not think that there is to be found a more charming permanent circus building than that of the Tower Circus, Blackpool, England. This unique building with a season lasting from early April to late October is the Mecca of circus artists the world over. The medals presented to every artiste at the end of each season are highly prized, not only for their intrinsic value but also as a memento of a distinguished and a pleasant engagement.

The Tower Circus is built between the four legs of the enormous Eiffel-like Tower which raises its five hundred feet as a landmark and as a symbol for Blackpool, England's largest seaside resort. Interior decoration is of a lush semi-oriental style, fretted arches bright with gold and scarlet paint provide an opulent background for an impressive circus programme. Seventeen hundred people can be accommodated beneath this "big top;" during the height of the season three shows a day are given and the "house full" boards go up regularly.

As a concluding item at each performance, heavy ring mats are rolled up, the ring surface slowly sinks and the ring is filled with water enabling aquatic spectacles, complete with elaborate fountains, to be held, whilst overhead a first rate aerial act is in progress. Or ballet dancers, posing acts or roller skaters perform on a bridge built over the water, or on the ring fence. This year, for good measure, the water spectacle is completed by the diving and swimming performance of Knie's Sea-lions.

This circus has no stock; each year an entirely new programme is booked (with the exception of the resident clowns). The prominent circuses of the world provide horse, elephant and cage acts, and in recent years such stock has come from Circuses Knie and Krone.

In America, true clowning has tended to be crowded out of the multi-ringed show. Likewise in England the clown is no longer the pre-eminent figure of yore, but in Blackpool, at least, the clowns invariably get top-billing. The lovable Doodles (Billy McAllister) reigned supreme in the Tower Circus' one ring for twenty-five years. His place in the audiences affections seems to have been completely captured by Charlie Cairoli who has been clowning at the Tower since 1939. Cairoli is a first rate clown, a superb mime and a remarkable musician. With elegant, white faced "Paul" he presents two entrees at each

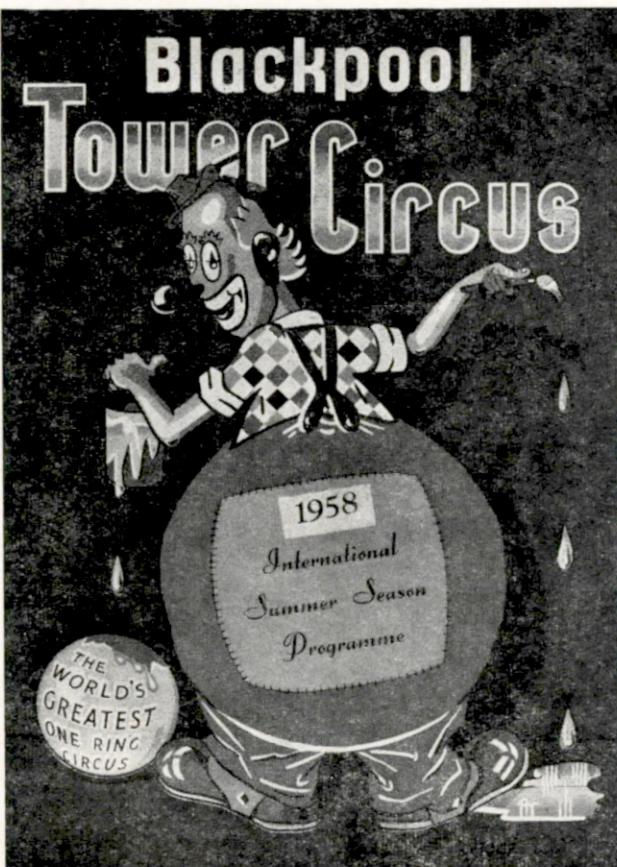
performance; firstly a richly comical musical mixture, then a hilarious slap stick offering in true classical custard pie style. Charles has the one vital quality necessary for a true clown. He has an immensely likeable personality and though he takes outrageous liberties with certain members of his audience, no one ever makes the slightest complaint.

The Tower Circus was opened on Monday, May 18th, 1894 and has been operating as a circus every year from that date. To list the internationally famous acts seen in this ring would be a lengthy task. Amongst names known to both sides of the Atlantic may be found Alfred Court and his mixed groups of wild animals, John Lester's Midgets, Sensational Berosinis, Vojtech Trubka and his tigers, Hagenbeck's Elephants, the flying Codonas, the sensational Alzanas, Fattini, and Edith Crokers Bears. Amongst the distinguished American visitors in the distant past was none other than W. C. Fields. This year there are no American artistes on the Tower bill, but last year your country was well represented by the Flying Marilees, the Cristianis, the Aerial Chapmans, and Gautiers Excess Baggage. In 1956 "Tom" and "Jerry" played here with great success.

This year's programme of the Blackpool Tower Circus may well be considered a typical one. The programme is directed by Mrs. Kathleen Williams, whom I believe, books all the acts personally, and opens with a parade of all the artistes across the ring. No. 2 is Manja Vinicky with High School buggy, No. 3 features Maurice and May, comedy cyclists, No. 4 has the Three Chiesas, jugglers, whilst No. 5 consists of Krone's 12 Liberty Horses presented by Jozsi Vinicky. The flying de Pauls, girl tumblers provide an exciting sixth item, with Knies Sea-lions an amusing seventh. Charlie Cairoli and Paul make their first appearance as No. 8 on the programme whilst Ivan Bratuchin and his Cossack Riders complete the first half of the programme. During the interval, and only then, the candy butchers (if one may apply the term to such a well trained and quiet body of girls) move amongst the audience selling ice cream and soft drinks. Second half of the programme begins with Knies Leopards, Tigers, Lions, Polar and Black Bears presented by Eugene Weidmann. Italy's Alma Piaia, web, is item No. 11, and 12 is Manja Vinicky and Ulrike Hock, double High School. 12a (not unlucky 13) is Mill's Boxing Chimpanzees whom some readers may have seen with Polack Bros. in 1957. No. 14 is Rih-Aruso with his balancing act; the Three Merkys comedy bar act precede No. 15 which is Charlie Cairoli and Company in comedy water entree and the last act comprises the Three Antares, aeroplane aerial act high over the water filled ring. Ringmaster is Henry Lytton, Equestrian Director is Harold Holt and the Tower Circus Orchestra is conducted by Erik Ogden. The programme's items are introduced by the Circusettes who walk the ring fence displaying the current number, and carpet clowns Little Jimmy and Our Sammy make frequent appearances between the acts.

When the circus season closes in late October, the building is used for occasional boxing and wrestling matches. Sometimes a circus has been held at Christmas, and on one occasion a performance of Shakespeare's "Julius Caesar," in-the-round, was staged in the circus ring. During the winter months, the permanent cages and stables are repaired and renovated.

The Blackpool Tower Circus proclaims itself as the World's Greatest One Ring Circus, a claim with which few will quarrel.



CIRCUS WAGON HISTORY FILE

(Continued from Page 3)

ahead and wintered the show in Denver, so actually if the wagon had been built the "last" winter in Denver it would have been built for Mugivan and Bowers instead of for Harry Tammen (Bonfils had died earlier). I strongly suspect that 1920 was the first season for the Two Jesters wagon but regret that I cannot present positive proof that was the case. Anyway it was built the period around 1920.

Since the wagon is so well known a good bit of fancy has developed concerning the carvings on the sides. Some have said that on one side of the carvings showing the "two jesters" that the actual figures came off a huge doorway to the Denver Post building. Several fans have checked into this, questioning old employees of the Post etc., but have never come up with any proof that such was the case. No old employees remember such a doorway with these carvings. Charlie Luckie personally told me a few years ago when he was on the King Bros. Circus that he and Ainsworth had built the wagon frame etc. and had a wood carver to do two of the carvings, but that the wood carver's price was so high for the job, that they didn't let the carver do the other two figures. Ainsworth and Luckie duplicated the figures for the other side of the wagon, and Luckie

says if you examine the wagon closely you can tell that the carvings are not exactly alike, with one side showing much more artistic design than the other.

The Two Jesters Calliope, as it later became called by fans and model builders in the mid-30's when they started giving wagons "names" so that a system of identification could be used, served on Sells-Floto from the 1920 through 1925 season. Following the 1925 season the street parade was discontinued and the wagon was stored at Peru quarters from 1926 to 1932.

In 1932, Jess Adkins, who was then manager of the Ringling owned, Hagenbeck-Wallace Circus, decided to take the Two Jesters on the road to use it for lot concerts. In 1933 the calliope was also on Hagenbeck-Wallace for use in a few street parades that were given and also for lot concerts. In 1934 it was used in the famous Hagenbeck-Wallace street parade, one of the longest and most colorful of all times. In 1935 the show, now called Hagenbeck-Wallace and Forepaugh Sells Bros. Combined, discontinued daily parades but still gave a few at key dates using the calliope in those. In 1936 Hagenbeck-Wallace did not tour but remained in Peru quarters.

For the 1937 season Edward Arlington and J. Frank Hatch leased the Hagenbeck-Wallace show from Ringling and put it on the road giving a daily parade. Arlington and Hatch made a small fortune in just a few weeks and then sold out to Howard Bary. Bary discontinued

the street parade but the calliope was carried throughout the season for lot concerts etc.

In 1938 the calliope remained in Peru quarters and did not go out with Hagenbeck-Wallace. It remained there until the 1941 season when it was put on Ringling-Barnum to be used in the Spec. In 1942 and 1943 it was again used by Ringling-Barnum. In 1945 it was back on the show, and possibly it was carried in 1946. I'm not sure. It was stored in Sarasota quarters until 1949 when it was moved over to the Museum of the American Circus where it remains to this day. In 1956 it was completely restored and is in wonderful condition today. I don't believe it is in playing condition but could be made so very easily.

Strangely enough photos showing the wagon on Sells-Floto are very hard to obtain. A good shot of it on Sells-Floto does appear in the 1931 Sparks program though. The photo used here shows the calliope on Hagenbeck-Wallace in 1933.

CLOWN CLUB DIRECTORY

The Clown Club of America will issue a directory of all known clowns, professional and amateur, and friends of clowns early in 1959. If you are interested in being included in this list write to Ray Bickford, Bernardston, Massachusetts. This directory will also contain other items of interest, such as sources of makeup and costumes.

YULETIDE
GREETINGS
TO ALL

I'll "snap" you in '59

FLOYD GETTINGER
UNION CITY, INDIANA

Merry Christmas
and
Happy New Year

To All of You

Floyd McClintock
Uhrichsville, Ohio

The Hunt Bros. Show, 1958

By Bill Elbirt

Ocean City, N. J., Aug. 28. The residents of this resort community took time out from preparing to meet hurricane Daisy to give Hunt Bros. Circus a pair of half houses today. Storm warnings no doubt held down attendance as this town turns out full houses year after year for this show. Night show was John Robinson and all out and over by nine o'clock. Normal running time is 1 hour and 45 minutes. The show had been followed by a week of rain in New Jersey towns but still looks in excellent condition. Expert maintenance and short jumps helped to keep damage to a minimum. Most trucks are painted white with lettering and trim in combinations of red, blue and gold. This is the nicest looking show to make Eastern territory since the days of the Jimmy Cole show.

Harry Hunt reported that the show was closing about two weeks earlier than usual due to school openings and the fact that money is not as plentiful as in some recent years. The Hunt's usually have the years bankroll made and in the bank by July 4th but this year it was almost a month longer in the making.

Since the retirement of Ed Shuster, the contracting policy has been changed with Harry Hunt covering New Jersey and other territories being covered by J. W. Geist, Russ Campman, O. Z. Sientz, Edw. Andrews, Chas. McNamara and Frank Perron. Other staffers include Chas. Hunt, Jr. and Harry Hunt, owners and managers, Marvin Case and Jos. Gilligan, transportation, John Cloutman, front door and press back, Roy Bush, elephant supt., Eddie Mellon, Al Lennox and Harry Shireling, big top canvas, Donald Bumpus, props, Stella Wirth, band, Mac McCloskey, announcer, Ray Sinclair, producing clown, Helen Hunt, red wagon, John Bertram and Frank Harris on ring stock. Most of these people have been with the Hunt show for several years and keep things running efficiently.



top with blue and white striped sidewall. One row of 24 quarter poles is used and all poles are aluminum. The long side grandstand is composed of three trucks each supporting 200 chairs. No short side grandstand is used. Front end blues are nine high and back end blues are twelve high. Blues seat about 2,000 and give a total seating of 2,600. The bandstand trailer is located by the back door. Band is led by Stella Wirth on organ, and has Leo Lewis, trombone, Chas. Mahoney, trumpet, Steve Palahach, baritone and James Johnson, drums. This outfit plays a solid show.

Clown alley has Ray Sinclair, producing, with Hal Havlan, John Thompson and Happy Spitzer. This group is a little above average for today's shows, with good wardrobe and makeup.

PROGRAM

1. Grand Entry
2. Indian riding in 3 rings
3. Clown boxing gag
4. 6 horse palimino liberty group presented by Nina Hanel
5. Ring 1, Roland's novelty wire act, Ring 3, Marjorie Spitzer, unicycle juggling.
6. Charlotte Levine and her 3 chimps
7. Clown firecracker gag
8. Rolly-Bolly juggling; Ring 1, The Santiagos, Ring 2, Anita Connelly, Ring 3, Fred Connelly.
9. Ring 1, Nina Hanel and 4 pony drill, Ring 3, Frieda and her pets.
10. Happy Spitzer and his mule January
11. Concert Announcement
12. Trap acts with Anita Connelly and the Hanel Duo
13. Single bull turns, Ring 1, Marsha Hunt, Ring 3, Roy Bush.
14. Clown misfit army with Ray Sinclair as WAC.

(Continued on Page 18)

The midway this year presents a novel appearance in that no canvas is used. All concession stands are truck and trailer mounted, and make a neat and clean appearance. Only other equipment on the midway is a truck mounted kiddie ride, helicopter and the office wagon. No side show is used this year. Last year's side show top is now being used as the menagerie. It is a 50 with two 20's blue top with blue and white striped sidewall. Inside are three cages, guanaco, donkeys, ponies, a hybrid, the Camel Sadie and the eight bulls. These include the three large ones, Dolly, Blanche and Jewell, and the younger five added since the war, Rahnee, Chandre, Dinnu, Sita and Muna.

Passing through the connection we come to the big top that was new last season. It is a 100 with three 40's white



A Merry Christmas
and A Happy
New Year

TO ALL THE MEMBERS
OF OUR
GREAT ORGANIZATION
AND
TO ALL MY FRIENDS
EVERYWHERE

William H. Van Winkle
C.H.S. No. 639

Club 150

Morton, Ill.

HAPPY HOLIDAY
GREETINGS

To Friends Everywhere

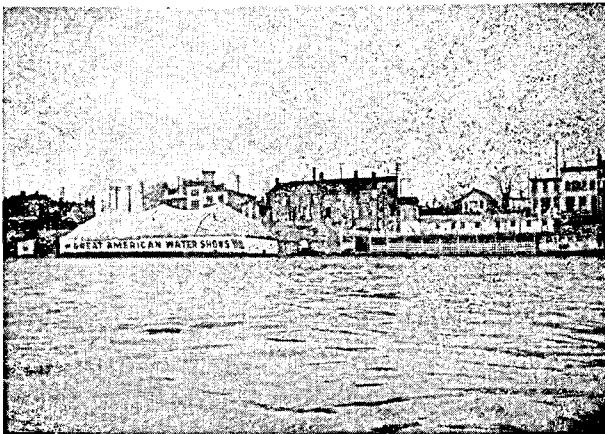


*Best wishes for a pleasant
Christmas and New Year,
and a successful 1959*

NAT GREEN

54 W. Randolph St., Chicago, Ill.

With best wishes from the
Hamid-Morton Circus



Marietta, Ohio — April 21, 1903



Sophie Hamburg - 1921

Sophie Hamburg, Aerialist

By J. Paul Rusk

Sophie Hamburg, Ironton, Ohio, now Mrs. John Meck residing at Sarasota, Florida, was one of the well known Siegrist-Silbon Troupe of Aerialists with Ringling Brothers-Barnum & Bailey Circus, 1920-1924.

Sophie's circus career began at the age of sixteen with W. P. Newman's American Water Circus, under the tutorage of Colonel Lee Howard in 1903. The show equipped with barges and the tow boat Crickett piloted by Captain Jesse Hughes, started out of New Martinsville in April and played river towns down the Ohio as far as Vanceburg and back to Ironton in July. Having lost money and failure to pay off, most of the troupe left. The owner rearranged finances and with some local people in Ironton, finished out the season.

Sophie, an adventurous teenager, was all for going along with the Circus for the summer. John Brice, Ringling detective until retirement in 1947, was Ironton's Chief of Police at the time and a neighbor of the Hamburg family across the street. Little did John know that he and little Sophie would eventually be on the same show in 1920.

The Great American Water Circus finished out the 1903 season on the Ohio and Kanawha Rivers and returned to Ironton in September. The 1904 season opened at Ironton, April 27-28 and played the upper Ohio to Steubenville and the Kanawha to Montgomery—re-

turning to Ironton in the month of August.

The show carried forty people with Lee Howard equestrian director. The performers included Sophie Hamburg, trapeze; Stewart Family, ladders and acrobatics; Alice Adair, from the John Robinson show, barrel juggling and Roman Rings; Robert Bloinger, slack wire; Newman's dogs and ponies; Benny Wells, John Hunter and Will Carey, clowns; and

Professor O'Hara's Band of twelve pieces.

In the spring of 1905, Sophie went with George S. Ely Wagon Show. Then to Jerry Mugivan's Howes Great London, John Robinson, Yankee Robinson and Hagenbeck-Wallace. In 1921 joined the Siegrist-Silbon troupe on Ringling-Barnum until retirement in 1924.

Mrs. Meck is now residing at 2430 Prospect Street in Sarasota.

The CIRCUS Hello Hi,
The HISTORICAL Greeting . All Hail Good fellow,
The SOCIETY Salutation . . Merry Christmas



JOHN "DOC" BOYLE

Sincere Thanks and SEASON'S GREETINGS
to all Circus Fans and Circus Lovers
for Past and Future Loyalty



CRISTIANI BROS. CIRCUS

MAKE THE ROAD TO
CHRISTMAS
HAPPY AND BRIGHT
WITH SMILES OF
JOYOUS LIGHT



is the wish of

CLOWN CLUB OF AMERICA
BERNARDSTON, MASS.

A NEW YEAR'S RESOLUTION

*Let's forget that line—
"The Circus Is Dead"!*

There is nothing wrong with the circus that a good brass band couldn't cure (no fiddles, please). So let's all 'Blow our Horns' and have a Big 1959.

See you at the convention.

JOHN C. ARTER

Circus Hardships Of A Century

By John C. Kunzog

True circus history is not found in books, the researcher must seek factual information in the undeveloped mine of information lying dormant in the old newspapers in our public libraries. After the middle 1850s much circus data can be found in the files of the Police Gazette and the New York Clipper, but the city newspapers are not to be neglected as a source of rich material.

Bandwagon readers may have observed, in searching through old newspapers prior to 1880, a circus advertisement occupying a full page in one newspaper, while only the usual space is used in another. It will be found that the newspaper carrying the large advertisement usually advertises its commercial printing business as a "steam printing plant." This simply means motive power for machines was furnished by steam, and many of these plants specialized in "illuminated posters," another way of stating "pictorial."

Transportation facilities were far from perfect at that period, so the advance man carried with him in his carriage the engravings used in printing the show's bills. When more were needed, he contacted a newspaper for producing these large posters, and after the bills were printed, the same type and engravings, or "form" as it is called in the vernacular of the printers, frequently was printed as a full page advertisement for a small monetary consideration, and that is why show bills of the same year may contain the identical phraseology, but the type faces be different, as bills may have been printed in several shops.

This full page ad would actually save the publisher money. Mechanical equipment did not allow a varying number of pages. City papers invariably consisted of eight pages, one side, or four pages, being printed at a time. The rotary press was still a mechanical dream. And as all type was set by hand a full-page circus ad was a windfall to the publisher as it cut his costs on that particular issue.

And it was these steam printing plants that specialized in large poster work that opened the columns of their newspapers to news of the show as a gesture of appreciation for their business.

The Cincinnati, (Ohio) Enquirer was such a paper, and in its columns of February 20, 1859, is found the following, with the quaint captions, or side-heads, of that period:

Van Amburgh & Co.'s. Menagerie in the Swamps of Mississippi; Beauties of the Show Business in the "Sunny South"—We are indebted to Hyatt Frost, the well-known, indefatigable thorough-going business manager of Van Amburgh's & Co.'s Menagerie for the following description of their adventures in the wilds

of Mississippi during the latter part of January:

Mobile, Ala., Feb. 5, 1859

To Editor of Enquirer: After exhibiting at State Line Station, Miss., on the 27th ult. we shipped our tent and baggage wagons on the cars and doubling all our teams on cages, started at daybreak for Centreville, 35 miles distant. After traveling about four miles through quagmire and quicksand, we arrived at a little stream called Dog River, so swollen with recent rains that it could not be forded. Here we halted for a short time but soon drove to the bank of the creek for two miles, when we determined to at least make an attempt to cross. The centrepole wagon, drawn by four horses, was started in first, but had no sooner reached the channel when everything disappeared below the surface. In a moment they appeared again, and lodged against some trees, when a dozen men "leaped into the angry flood" and aided them in reaching the opposite shore. The remaining wagons were taken across in much the same manner, the men swimming around the cages, and rendering all the assistance in their

power, the animals in the meantime making the wilderness resound with the most unearthly yells. By half past 2 o'clock in the afternoon everything was safely over, when men congratulated themselves that the worst was past.

After traveling four miles further, we came to another river, which was also swum by every team almost without a halt, and at sundown we found ourselves in a wilderness which it seemed "man never trod before," but six miles from where we had started at daybreak although we had traveled nearly double that distance. Here we camped with a few bushels of corn and about 300 pounds of fodder for seventy horses, contenting ourselves with some chicken soup thickened with a little cornmeal. After this sumptuous repast the men lay down on their blankets to sleep, but a drenching rain soon drove them from their repose.

At daybreak I started a man for Mobile to get a train of cars and some feed, as I had by this time determined to return to the State Line, if possible. We harnessed the teams and retraced our steps, neither man nor beast having

REMEMBER WHEN?



Iron Jaw Act — Sells-Floto Circus

Left to Right—Loretta, Rita Bell, Edna Martell, Gracie Ward, Lillian Burgle, Cyse O'Dell, Viola Barnett. Zack Terrell in back.

—Courtesy Gus Taliaferro

partaken of a morsel for breakfast. After upsetting cage after cage, and pulling horse after horse out of the quicksand, we again reached the second stream we had crossed, and found it a foot higher than on the day previous. But it was again swum without a murmur or accident. The first river was also much higher and the men and horses so fatigued that I deemed it imprudent to attempt to cross. We again halted and sent back for twelve men and ten horses, which had been left in the woods with two large cages so firmly mired, that, with the assistance of 23 hired Negroes, they had only moved four miles in a day and a half. When they reached us we drove two miles further up for a better ford but mired and upset so often that we were frequently compelled to haul the cages with men, as the horses could not stand at all in the quicksand.

We at length struck a better road, and the men, nearly starved, began to eat raw potatoes and bacon, which they roasted by thrusting into the fire on sticks. But after crossing the upper ford and getting on the State road once more, we soon reached the depot, where everything was done for us that could be by our landlord, Mr. Maguire. The men slept soundly that night, I assure you.

The following morning twenty horses and forty men started for the woods again determined to bring in the two large cages that day. Where the horses could not stand, they were hauled out by

men, and where the men could not stand, they built bridges. By 5 o'clock that night both were safely at the depot. In the meantime a train of cars had arrived with feed. Mr. Ferguson, with the aid of no small number of African friends, succeeded in getting everything on board the train, and by sundown we were en route to Mobile, Ala., singing:

"We can't stay in the wilderness
But two days, but two days;
We can't stay in the wilderness
We're bound for Mobile."

The elephant had been sent across the country and succeeded in swimming the rivers without any trouble, his keeper, Mr. Thomas, taking passage on his head and allowing his horse to swim after him with a long cord attached to the bridle. At one time the horse was swept away and lost, but four days afterward was found and safely brought to this city.

Yours Respectfully,
HYATT FROST

Many legends exist regarding Hyatt Frost. He was of sober mien and dressed in the dark garb of the cleric, for whom we was frequently taken. On one occasion, going to the mayor of a southern city for a license, found that dignitary in haste to meet an appointment. Thinking that permission was wanted to hold revival meetings, the mayor told the clerk: "Write out a permit for Rev. Frost;

no charge, of course." So the Van Amburgh Menagerie showed without charge at that stand; but Mr. Frost, realizing the mayor's misunderstanding, sent for the mayor and his family in a glorious circus carriage to take them to the show. The mayor is reputed to have remarked: "That was a mistake well worth making." It tickled his vanity and that of his two young daughters to ride in such a hollowed vehicle.

From the New York Clipper, an issue of November 1881, this item pertaining to Hyatt Frost may not be amiss with this article:

Hyatt Frost, who for 35 years has given almost constant attention to the circus business, finds that he needs a rest, so he has concluded to sell Van Amburgh & Co.'s Great Golden Menagerie and Circus at auction, the sale taking place at Amenia, Dutchess County, N. Y. and commencing November 22. The property to be disposed of included 70 head of exceptionally fine draught horses, harness, wagons, tents, a tableau-car, dresses, trappings, etc.; also a number of animals, including the performing elephant Bolivar, and a double-horned rhinoceros.

John Horn, 50 Gladstone Ave., Bay Shore, New York, is interested in information concerning the Sparks Circus during the period of 1918 to 1931. Write to him at the above address.

SEASON'S GREETINGS

To All C.H.S. Members
and Circus Personnel
Everywhere



NORMAN SENHAUSER
KARL W. O. RUNSER
ROBERT SENHAUSER

PERFECT XMAS GIFTS OUT-OF-PRINT FACTUAL CIRCUS BOOKS

All books are new and complete with dust covers.

FUN BY THE TON—Adult factual book with more than 60 photographs of circus elephants and their trainers all prior to 1941 by Edw. Allen & F. Beverly Kelly. \$2.50 Hastings House 1941 Edition now \$2.00.

CENTER RING—250 pages of fine print facts on the Ringlings, Merle Evans, Roland Butler, The Concellos, Condona, Leitzel, and the other great circus personalities by Robert Lewis Taylor. \$3.95 Doubleday & Co. publication now \$3.00.

LIONS, TIGERS AND ME—317 pages of fine print facts, 32 pictures, on the greatest jungle animal circus acts in the world by Roman Proske, world's foremost animal trainer. \$3.75 Henry Holt & Co. 1956 Edition now \$3.00.

WE FELL IN LOVE WITH THE CIRCUS—198 large pages of circus facts, 125 circus pictures, covering circus stars, clowns, animals and side-show personalities on tour and at winter quarters. \$5.00 H. L. Lindquist 1949 Edition now \$3.75.

PICTORIAL HISTORY OF THE AMERICAN CIRCUS—336 oversize pages, 50,000 words of text, and over 500 illustrations telling the complete story of the American circus from its beginning through 1957 by John & Alice Durant. \$10.00 A. S. Barnes 1957 Edition now \$7.00.

I PAY ALL POSTAGE

SATISFACTION GUARANTEED
BETTY SCHMID
622 La Marido Street PITTSBURGH 26, PA.



Circus Christmas Cards

Among the extraneous items in many collections are the somewhat rare Special July 4th Menus published by circuses. Another item that falls into this unusual class is special Christmas cards used by circuses.

In almost all cases a show will have a card especially designed and printed, rather than use a stock card that may be common. Through the years the Ringling-Barnum show has always used a very fancy multicolored card. These have ranged from a small 2 page 5x7" card to the large 13x19" five color lithographed calendar type cards used by the show during the middle 1940s. The 1946 R-B Christmas card is a fine example of the greetings used during this period. It was designed by Bill Bailey and featured a series of drawings of animals around the outside border. Each animal was represented by a mother and baby. The center panel contained a full 12 months calendar, with a fine litho of three rings and two stages in action, pasted over the calendar, which could easily be removed. The cards were imprinted with the individual names of show officials and department heads.

The 1929 R-B card was a fancy five color design done by Willy Pogany; it was very bright with lots of gold ink. Many of the R-B cards through the years were drawn by CHS Roland Butler, who was the show's general press representative for over 30 years. His designs were most attractive. The 1948 card done by Roland featured a drawing of Gargantua juggling balls marked Merry Christmas and Happy New Year. His 1935 card was black on gold and featured a winter quarters scene.

In the early 1950s the Big One used designs by CHS Bill Ballantine, featuring Bill's modernistic cartoon style.

Ben Davenport used a most attractive special card for the Dailey show each year. Each of these designs included photos of people on the show and had plenty of gold ink.

Floyd King has always favored a specially designed blotter as a greeting card. He made this size card up in 1935 for the then new Cole Bros. show, the card listed Clyde Beatty and Allen King and stated "We will see you this season." The 1937 Cole card pictured the New

York Hippodrome and the Chicago Stadium. The Robbins Bros. 1937 Christmas card on a blotter was very colorful with a lot and train unloading scene. Floyd enlisted Roland Butler to design the King Bros. & Cristiani card, and the 1955 King Bros. card. Both of these featured Macon winter quarters scenes and were red and gold on a pink paper.

Blotter size cards have also been used by many other shows. One issued by the Al G. Barnes Show showed zebras and an elephant with the season's greeting on his blanket. The 1937 Al G. Barnes and Sells-Floto Show used the famous front and back photos of Lotus the hippo, with the front open mouth shot titled "A roaring Merry Christmas."

The Cole Show featured attractive cards. The 1947 Cole card was shaped in the form of a small envelope containing two tickets one dated December 25 and the other January 1st. The 1948 Cole holiday greeting took the form of a season route sheet and listed the program and roster as well.

Probably among the largest cards in size were those used by Justus Edwards, while he was with the Polack show. They

were one sheets, and blared out his warm wishes for the season.

Many of the truck shows have issued colorful cards each year. The Mills Bros. always have an attractive design. One year Jimmy Cole used a photo of his air calliope on his card. The Hagen show has also used multicolored cards. The 1929 Silvan-Drew card was an eye-catcher.

Many fans are quite original each year in their cards. Some will search long and hard for a stock card featuring a clown or some circus design. But the favorite of most fans is the photographic card using their own snap-shots or a historic circus view.

If you receive or have access to circus Christmas Cards put them away and add them to your collection, they are one of the items that are not found too often.

FRED D. PFENING, JR.

Walter Roers, CHS member from Minneapolis has presented the Circus Historical Society with copies of the Saturday Evening Post for April and May 1916 containing articles "Call of the Calliope."

THE HUNT SHOW, 1958

(Continued from Page 11)

15. Connelly family juggling in rings 1 and 3.
16. Hanel family bar act
17. 2nd Concert Announcement
18. Ring 1, Margie Spitzers dogs. Ring 2, Rolands pigs. Ring 3, Ray Sin-Clairs dogs.
19. The Riding Fredericks. This is the Connelly-Santiago group and they give a good fast performance with lots of comedy. Although Jim no longer rides and Claudine is out with a broken toe, this is still a good solid turn that scores well and is easily the top act of the show.
20. Clown walk-a-round
21. Ring 1, Roy Bush with 5 small bulls. Ring 3, Junior Clark with 3 large bulls. Both are good fast moving acts that close with a long mount on front track.

The concert follows with Chief White-cloud and troupe of four who present rope spinning, knife and hatchet throwing, shooting with bow and rifle and other

feats. Concert goes for 25¢. Big show prices are \$1.25 and 75¢ with reserves going for 60¢. Although not as strong as last season wild west edition, it is still good solid circus, lacking only additional aerial turns to score better. The band and the appearance of an announcer in tails and topper also enhance the show, with Mac McCloskey doing a good job on the mike.

Little opposition has been encountered during the season although during the final month Mills and Cristiani were nearby in Long Island and Mills first in New Jersey towns. Mills was in here nine days ago to two half houses.

Although the Hunts are not bothered by growing pains, they are constantly updating their equipment. Already in the works for next season is the addition of at least two blues seat trucks seating about 550 each. Also a possibility is some new cages which are definitely needed.

Other canvas on the show beside the tops previously listed are a 30x30 marquee and a 20x40 cookhouse.

The show moves compactly on the following 27 units:

SEMIS

- Red wagon
- Dining department
- 51 Elephants
- 53 Elephants
- 8 Props
- 50 6 ponies, camel, guanaco, 2 horses
- 88 6 horses
- Big top pole and canvas truck
- Electrical department
- Menagerie poles and canvas
- 1 Grandstand chair truck
- 2 Grandstand chair truck
- 3 Grandstand chair truck

TRUCKS

- 99 Mechanical department
- Band sleeper
- 20 Concession department
- Concession department
- Calliope
- 61 Cage, 3 section, badger, spider monkeys, anteater
- Cage, lioness, Queenie
- Sleeper bus

4 WHEEL TRAILERS

- Concession department
- Concession department
- Doniker
- Bandstand

2 WHEEL TRAILERS

- Cage, 3 section, rhesus monkeys, coati mundi, African porcupine
- Workingmen sleeper

NOTE: John Cloutman who works press back is collecting information on the LaTina show. Anyone having anything connected with this show and wishing to share it, please contact him.

Camden, Ohio
November 10, 1958

Mr. Robert C. King, Secretary
Circus Historical Society
Richmond, Indiana

Dear Bob:

I hereby certify that the following are the results of the election of Directors of the Circus Historical Society:

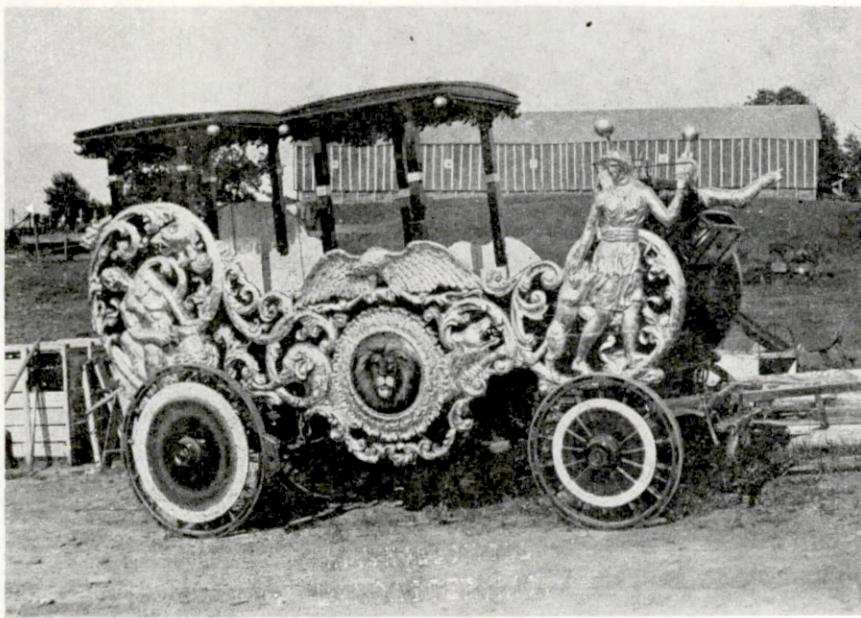
District 1	Richard E. Conover -----	30 Votes	(Elected)
	O. E. Miller -----	17 Votes	
District 2	Roy F. Arnold -----	9 Votes	(Elected)
	Edward J. Delany -----	7 Votes	
District 3	Paul Ruddell -----	28 Votes	(Elected)
	James Cotter -----	16 Votes	
District 4	Fred Bailey Thompson -----	13 Votes	(Elected)
	Richard John Reynolds, III -----	4 Votes	
District 5	Sverre O. Braathen -----	13 Votes	(Elected)
	Orlo J. Rahn -----	12 Votes	
	Eric C. Wilson -----	8 Votes	
District 6	Bette Leonard -----	12 Votes	(Elected)
	Homer DeGolyer -----	6 Votes	
District 7	Glen R. Draper -----	Elected at previous election	
District 8	Bob Taber -----	9 Votes	(Elected)
	Don Francis -----	8 Votes	
	Lymon Sheldon -----	2 Votes	
District 9	E. W. Cripps -----	3 Votes	(Elected)
District 10	Edward Anthony -----		
	Albert Graves -----	Elected at previous election	

All of the elected directors have been notified of their election.

Sincerely,

HARRY M. SIMPSON
Election Commissioner

Bill Woodcock's Circus Album



This beautiful wagon may be the famous Van Amburgh GOLDEN CHARIOT. Both Dick Conover and I feel reasonably sure of this identification. There is considerable evidence in print that the Van Amburgh Show had a band chariot back in the 1860s, and that this wagon was unusually large and elaborate for mud shows of that period. We think that this wagon went to the Barnum show. There are no known photos of it with Van Amburgh, but photos are on record on the Barnum show in the 1890s. It is not known definitely what shows the wagon was with after leaving Barnum & Bailey.

The above photograph was taken at the William P. Hall Farm, in Lancaster, Missouri, about 1915. In this view two canopies are shown, which means that it was reconstructed after leaving the Barnum show, where it had but one canopy. Col. Hall claimed that the wagon was with his Great William P. Hall Shows in 1905. This show later became the refurbished Walter L. Main outfit. In any case this wagon appears to have been the most charisized vehicle of the hundreds owned by Col. Hall at one time or another.

In 1920 it was sold to Rhoda Royal and associates, and was on the Rhoda Royal Circus until that show folded in 1922. I saw the wagon stored with other Royal equipment in Montgomery, Alabama in 1923. The Royal equipment must have passed out of existance after 1923, as we have no further record of any of it. The Rhoda Royal Circus was the first I was with and I well remember

this wagon, it lead the parade and the side show was loaded in it, during the 1920 season.

There are many beautiful lithographs from both Van Amburgh and the Barnum show that depict this wagon. The artist did not draw the wagon in the correct proportions, but the same carvings and decorations are shown rather faithfully. However, it is important to know that there was a difference in the carvings on the two sides of the wagon.

You will note in the above view—the left side of the wagon had an armored warrior with shield and raised spear opposite the statue of a woman on the right side. In the old lithos, the left side of the wagon is shown, or at least all that I have ever seen, shows a Grecian warrior on the left side.

—Bill Woodcock

DISTRICT ONE HOLDS FALL ROUND UP

Members from District 1, Indiana, Michigan, and Ohio along with others helped the city of Peru, Indiana, get off to a good start with their first Circus City Festival. This was held on September 19 and 20 and the weather, the merchants, and the citizenry of Miami County combined to bring out great crowds and create a holiday spirit.

The festival was officially opened at 11:00 a.m. on Friday, the 19th, on the Court House lawn where a stage had been set up. Acts were presented on this same stage—twice on Friday and twice

on Saturday. Joe Hodgini presented his Aristocratic Canine Revue, and Les Blue & Yvette Jugglers on Unicycles performed. Eve and Pat Kelly did trap and clowning on rigging set up in front of Senger's store. Exhibits were many—in store windows, the G.A.R. room, the Court House Museum and the Library Museum.

The grand feature of the occasion was the circus style parade which was held at 10:30 on Saturday morning. Several old time circus wagons were in the parade, along with bands and many floats made by the merchants and social organizations of the community. Members Frank and Dorothy Van Epps, Bob and Agnes King, and Johnny Vogelsang acted as judges for the parade and also for the window displays. The window decorated by Chalmers Condon won first prize.

Saturday night a dinner was held at the Bearss hotel which was attended by CHS members, citizens and guests. Those attending included Robert and Agnes King, Ollie and Midge Miller, Bill and Mary Len Runser, Frank and Tillie Van Epps, Martha and Don Smith, Otto Schiemann, Johnny Vogelsang, Warren Hardling, Raymond G. White, Ronnie Bacon, Mr. and Mrs. Art Johns, Bob Weaver, Kenneth Whipple, Mr. and Mrs. George Piercy, Mrs. William West, Chalmers Condon, Mr. and Mrs. Bob Mathes, Dean and Mrs. Hall, Dick and Mrs. Allen, Gene Wells and Mrs. Wells, Mrs. Holman, Mr. and Mrs. James R. Wallace, and Mr. and Mrs. Francis Fisher.

Plans are to make this an annual affair and the citizens committee has already started to get ready for the 1959 festival.

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"Happiest of seasons to the working men who are doing two jobs."

"Jingle bells and deck the halls for the quiet and the shy and the gentle and the meek."

"A joyous yule to those who put it up and take it down in the cold and rain and to some who always do the wrong thing." "Fortune and feast to those who find happiness only in visiting the circus and are unable to find the rich splendor of companionship of its members."

"A warm all-encompassing greeting to those all over the world who didn't get greetings from any one else."

And a Merry Christmas and A Happy New Year to the folks who keep the circus on the road so the kids of tomorrow can look at its wonders with star dust in their eyes,

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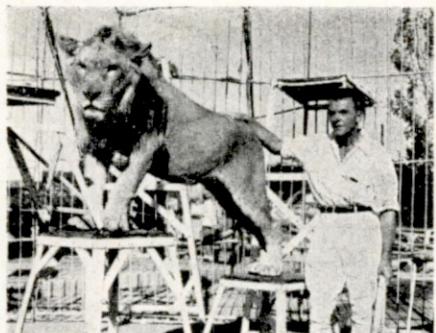


EDDIE JACKSON

CHS No. 8

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P.S. No cards this year.

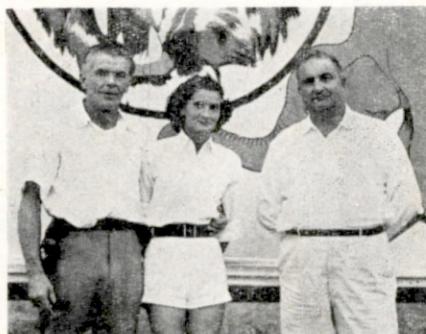


Johnny Pack

Many CHS members were pleased to find Johnny Pack and Charlie Campbell with the Paul Miller Big Top Circus, this season. The Miller unit plays shopping centers the year round.

You will remember that Terrell Jacobs was with this outfit at the time of his death last December. With great courage his widow Jean Jacobs took over management of the cat act and elephant and continued with the Miller show. One

Miller Big Top Circus



Johnny Pack Charlie Campbell
Jean Jacobs

of the other performers on the show worked the cat act for a period of time. Then early in the summer CHS member Johnny Pack, of Detroit, came on and worked the wild animal act from that time on. In late spring CHS member Charlie Campbell joined the Miller unit with his Marie O'Day Palace Car attraction.

CHS members throughout the country

have enjoyed visits with these fellow members. The show played many of the larger cities including Detroit, Pittsburgh, Columbus and St. Louis.

It is understood that Jean Jacobs closed with the show shortly after the Columbus stand, and that Eddy Kuhn is now with Miller. Charlie Campbell is still on hand, if the Miller unit plays your town look Charlie up for a visit.

CHARLIE PUCK'S OLD TIME SNAPSHOTS



Al G. Barnes Headquarters, Culver City, California — 1919-1927



*Merry Christmas and a
Happy New Year*

WALTER B. FOX

*Merry Christmas
and a
Happy New Year*

To Circus Folks and Fans
Everywhere



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To All Fans
and Circus Folks
Everywhere

RAYMOND G.
"WHITEY" WHITE
Richmond, Indiana

Our Progress This Year

At the end of each year it is natural for all of us to look back on the past 12 months. I would like to review the activities of the CHS during the year 1958, and at the same time give you a report as President.

During these past months I have enjoyed corresponding with a surprisingly large number of the members. In addition I have held area group meetings with members in Los Angeles, Calif; Madison, Wis.; Sarasota, Fla. and Akron and Columbus, Ohio. In addition I have personally visited with members from Kansas, Vermont, Iowa, Oklahoma, Indiana, Illinois, Virginia, and Michigan, independent of those attending the convention. Meeting these fine folks face to face has been a wonderful experience. In addition I have inspected the progress being made at the Museum of the Circus in Sarasota and the World Circus Museum in Baraboo. In early December a group of items from the John Robinson Circus were presented to the Sarasota museum on behalf of the CHS.

When taking office I found the treasury at a rather low level, which was not of too great concern, except that we were out of many of the supplies needed like envelopes for mailing the magazine. The new letterhead was introduced at the first of the year and placed on sale for the members use. The income from this allowed us to operate on a sound basis until dues from new members began to roll in. During the year 100 new members have joined the CHS. In addition 25 old members have become reinstated. This net total of 125 brings our membership to an all time high of 310 of



which all but 10 are paying members. This is a 50% increase. Surprisingly few failed to pay their dues this year, and were dropped. These new folks are serious collectors and historians and are the type of people who will contribute strength to our organization. There are many others who are not as yet CHS members, we must continue to contact these people and keep them posted about our activities.

As the CHS grew in stature this year it merited an Associated Press story with a photo of the Sautelle bandwagon that appeared in newspapers from coast to coast. Also we were favored with recognition in the Cristiani full page ad in the Billboard. This is the type of public

relations that the CHS deserved and needs. It tells the American public that we exist and that we are actively supporting the circus. The AP story stated that there were 26 circuses on tour in 1957, through this story we were able to correct the impression that the circus was dead. The CHS suggested Tim McCay as a subject for THIS IS YOUR LIFE, and supplied information and lithos for use on the TV program.

During the year the Bandwagon has changed format, using many more, and larger photographs. But the important point here is the greatly increased contributions from members that had never before sent material to the Editor. We have much to draw from in our organization, and it is most rewarding to have members share with each other through our magazine. This Christmas issue is, I believe, the finest circus magazine ever published, bar none.

Our convention this year in Dover, Ohio was the second largest in our history. And it was as profitable and enjoyable as any ever held. The business meeting was a real milestone and many important points were covered by a very representative group of members. Rewriting of the Constitution and By-Laws was authorized and a committee of new Directors has been appointed to do this. The election procedure will be improved and other cloudy points will be cleared in this rewriting. The big feature of the 1958 convention was that it paid for itself. Not one cent was taken from the treasury to cover losses, in fact a slight profit of about \$30 was shown.

You have made a wonderful selection in choosing the recently elected directors. They will be an important part of our growth during the coming year.

The Cristiani route books was an extra project this last year. I feel that was an outstanding contribution for the CHS to make in the recording of circus history. Our Circus of the Year was a most worthwhile project; it will be continued.

Though we have come a long way these last 12 months, we must go much further in the coming year. We are not anxious to sign up anybody and everybody as a member, for the CHS is an organization of collectors and historians. But, there are many, many, serious circus collectors and historians who are not as yet members. These folks belong in our group. We must all continue our concerted effort to raise the stature of the CHS even higher. As we do this our membership will grow naturally. To follow through and complete the projects that fall to us, we must have a growing membership to finance them. Our magazine should be expanded even further.

By continuing the fine team spirit shown this last year there is nothing that can hold the Circus Historical Society back.

FRED D. PFENING, JR.

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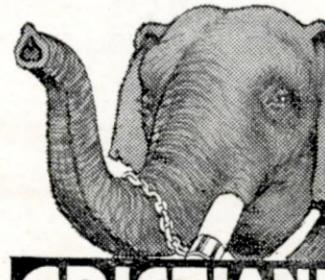
OUR FRIEND DIES

Mrs. George Monney, mother of CHS member, Betty Monney, died November 12 at Steubenville, Ohio. Burial was in Steubenville on November 15. The Circus Historical Society was represented by Ray Markle, Lloyd Bender and Agnes King.

Those of us who attended the convention in Lansing in 1957, will remember Mrs. Monney for her spirit and interest in everything and everyone. All of us join in extending sympathy to Betty and to her father and brothers.

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